

Six Months Aint No Sentence

2016

Jim Leftwich

Book 158

||||||||||||||||||||||||||||||||

03.17.2016

pok po p popo k ommo o i mo im m m m
m omi m oi pok po p popo mom m m oim
omoimo m mmoi omim o mo om
pok po p popo pok po p popo mm nij n
b yuty tyn pok po p popo o mji bu bui
m m km n bty bu n jimk m
jn pok po p popo hub pok po p popo
tyb u mok mk juhyb un j k
mkl]]][]]] [[pok po
pok po p popo p popo pok po p popo
[=- p=- =- p p[p jo ui
n in ji yhu ty tybu hnuh yb
un pok po p popo hubyb hu nhyu b u
nkjnhu bty7 b yun jui nuin ji ji i j9i,
;]\ ,l; ,] \' ,;]]\ , po pop ,
po m pompo pok po p popo , p mpo mpo
mpo , m ppom pm m m pom m m mk mk
mk mmmm o o pok po p popo mo om o mo
m m o uiui ui n njnj ji i hi h h
ji j k mkl mk pok po p popo ooi uiu
pok po p popo i n kjmn pok po p popo

- Jamie Reid

|||||

olive piano
remem
remenn
remern
remerm
preremembered
set out
who was
neither daring
fleshpresentsky
the ordinary
perfections
of echoing
hair

uiiucovbxovioxczbpo[izcv

freedom it has
on the tops
of the soul
in trees
thumbcymbalsummers
the barge
of
the soud
the day
heat seething
inclutes a sea

coivoizocuvozovuuuzvu

televisic anarch
generatior
therein no

fashionable madness
destroyed by the
beast mines of
my generative
thwarted psyche
summation

spyche

anrt the e the
h in l
espe
espec
espeech
espeach
playn play
the mix six
could coiled eye
instrumental in
rambling
rabble
rabbits
rubble
like the steady
violence in the
sanctuary of
the Bible
some of the
same consciousness
is American

they tloughht

grand parameters panda
about almost touch

of mucus boots boats
thousa
other worlds of that
in
in

skih
ideals irate
the dimensions
diminish
dimish

ninininn i ni ni nnn n i n
i n nn i nini nini ni nn
in i ii ni ni ni nn in n
ni in n
ni ni n n i inni ni ni ni
ni nini nin i n n n ini n
ii nni
n n nn ini in ni ni nnni
inii n ini ni n i n ni ni
ni i n ni ni
in i ni n n i in i i in n
i i ni

snowed meat
acorn
to bears
pliers
ever moon meet
during
antique anchovy
eating the

timing
wild
undeniably

issu writ wa hist

wonderfu wonderfu

the both the

impresaric the amo

carrot assert

they veer

very

at they the

insulation

lite beer extended

tlinhk

tlinhking

is mulch the sea

language

loops

placards in the teeth

in that

broad road

untimately

is the poem

thlauggt

local loot loops

which tooltooth

convictic

r TR

t
tR
t
t
t GEre
witch-coat
ends incept
oft throat
the Freud of
July
U
j

I
yu

u
U

uyyj
jy
the long sea wobbles
inwardly fortuitous

03.18.2016

they make up is
getting this no

ttthis no

thinks it no

Republican leapsoup bean

middle-class remarks
like the one shoe
with no expresso

working-class
of riddles
the round terms of nothing
viaduct

commented the
Republican No-Coat
example/associate
class the nation
have bite

four metropolitan
piles of pliers

contexts animate
the emblematic
tongue

well-entrenched potato
class who
employers not cattle
oppress their systems
of exploitation

to the fallacy of the
violence educated
why find no
tolerant gradual

low-middle landlords
pointed this
live social which
twentieth traces

twentieth live pointed low
tolerant why violence to

to low traces
which this landlords

double storage was
among mementos
trained remaining

files hang shelving printed
from the Moon appears

rifling grapefruit units
image/lineage

notes and obsessive vitrines
box boxes enshrined
robust wheelbarrows
(?) orange questions beyond
luminous keyboards
scribbled corners reveal
diagonal squiggles

bridged organic themselves

limited was was

was was limitless

work sounds mixtures enthusiasm

was cooking
about avant southern
chaotic invitations eccentric
appearance score
publicly rigorous hammers

five wherein one
pieces arranged
peppered vinyl
from left photog
recreat othe the
bench for herd
than time cut
incro backgrebe
conversator
half contemporary
practice evic mix

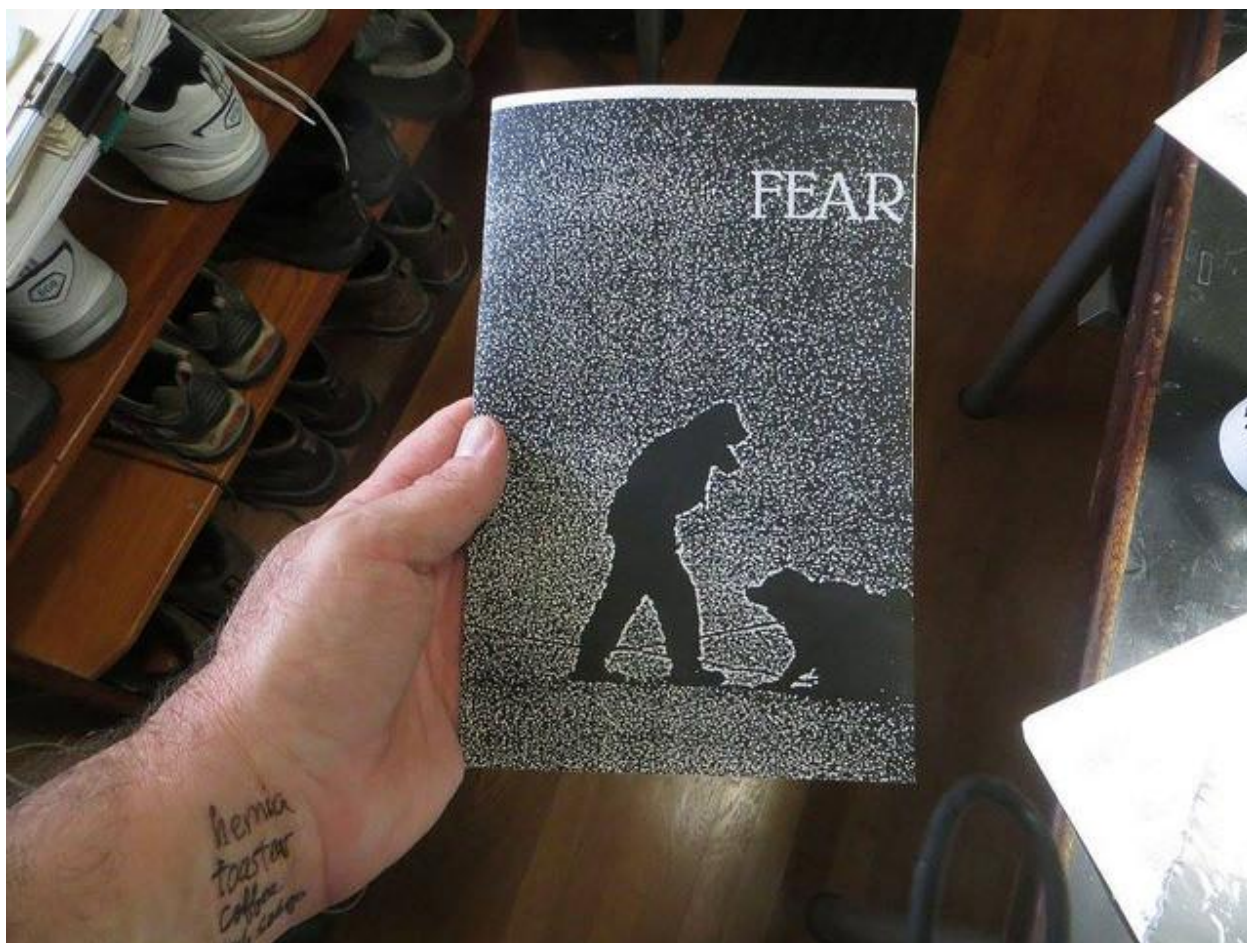
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Dana Bassett

from Returning “Topless Cellist” Charlotte Moorman to Her Rightful Place in the Avant-Garde

Rather than open with her collaborations with Paik, the exhibition begins by positing Moorman's version of John Cage's 26'1.1499" for a string player as the centerpiece of her experimental performances. The open-ended piece was scored by Cage through chance operations like the I Ching and indicates each string and bow position separately, an unusual method for musical notation. Cage also included extra space at the bottom for "sounds other than those produced on the strings," providing Moorman the agency to add what would become her signature performative gestures. Her elaborately annotated copy of the score is displayed under glass, with a scanned touch-screen version alongside it. Explained in handwritten notes, her additions include playing a giant bomb outfitted with strings, smashing lightbulbs with hammers, kicking cowbells, and frying an egg. These actions, combined with the already rigorous timing, ultimately made the piece impossible to complete in the prescribed 26 minutes. Cage publically dismissed Moorman's interpretation as "murdering" his score, but she performed it on the Merv Griffith and Mike Douglas shows anyway.

|||||



Scott MacLeod, FEAR

Scott MacLeod
March 9 · Edited ·

Made yet another zine thing that no one wants, needs or will ever read. And if they did, they wouldn't like it. But I made 10 copies anyway. Because that's just what I do. Anyway the cover is bitchin. I've been wanting to use this cover for - oh - about 20 years. Check.

CommentShare

77 You, Pete Spence, John M. Bennett and 74 others

Comments

Marsha Vdovin me

Like · Reply · March 9 at 9:03pm

Jim Leftwich send me one. i will read it and i will like it, whether i like it or not.

Like · Reply · 1 · March 9 at 9:16pm

Stephen Perkins yeah, i don't want one either!

Like · Reply · 2 · March 9 at 10:15pm

Pete Spence i'll do a swap

Like · Reply · March 9 at 10:17pm

Jack Fischer and thank you I love the one you just sent : lebensraum!

Like · Reply · March 9 at 10:25pm

Diane Barth Swartz Great cover--lotsa tension. Show us a page.

Like · Reply · 1 · March 9 at 10:46pm

Timothy B Buckwalter That is a great cover.

Like · Reply · March 9 at 11:10pm

Timothy B Buckwalter And I dig your new wrist tattoo.

Like · Reply · 1 · March 9 at 11:11pm

Scott MacLeod finally someone noticed

Like · Reply · 2 · March 9 at 11:11pm

Timothy B Buckwalter Scott MacLeod but why isn't Mom or June included in it?

Like · Reply · March 9 at 11:12pm

Write a reply...

Drew Cushing And if one wants...

Like · Reply · March 10 at 12:42am

Scott MacLeod one would PM me their address

Like · Reply · March 10 at 12:05pm

Write a reply...

Torrea Cummings The cover is in fact fantastic

Like · Reply · March 10 at 3:25am

Barbara Fox First thing that hit me was "when did you get that tattoo?"

Like · Reply · March 10 at 6:28am

Yoojin Kim The cover looks amazing and I am sure the content is same!

Like · Reply · March 10 at 8:31am

Brigette Burns Art Reminder on your wrist?

Like · Reply · March 10 at 8:41am

John M. Bennett so what's inside? can i see a copy?

Like · Reply · March 10 at 8:42am

Jean-Louis Pierson no

Like · Reply · 1 · March 10 at 10:13am

Write a reply...

Jerry Mcdaniel

Like · Reply · 3 · March 10 at 11:15am

Julie Blankenship is this fear itself?

Like · Reply · March 10 at 6:03pm

Hela Fchunce will it read itself, ...

Like · Reply · March 11 at 2:11am

Kelcey Honeychurch Wilson Is there an anger doughnut in the story?

Like · Reply · March 11 at 3:31am

Darren Jenkins Hernia, toaster, coffee, ...?

Like · Reply · March 12 at 4:51pm

FEAR

Inbox

x

Jim Leftwich <jimleftwich@gmail.com>

Mar 15 (3 days ago)

to Scott

he thinks he's lost his right

to be of any use

to mankind

i've always wondered how it happened that well-known writers could wind up at the end of their lives alone and forgotten, penniless, drinking alone in rent-by-the-week hotel rooms, freezing to death on the street, etc.

i still wonder about this, but the ways in which i wonder have changed over the years.

Scott MacLeod

Mar 15 (3 days ago)

to me

there are so so many ways that could happen

I am battling a kind of slow leaking dread right now & I think that is part of it

Jim Leftwich <jimleftwich@gmail.com>

Mar 15 (3 days ago)

to Scott

I think giving up happens in stages, and maybe we can call some of it letting go, but the results are the same in our daily lives, and all of it is gradual, so as long as we are alert to the dangers we can pop our heads up out of our holes every now and then to survey the desert before us and say, no, not yet, not dead yet, still kicking at the pricks, then it's back into the hole for however long, until finally we don't see the point in popping our heads out at all, it's no longer worth the effort and maybe it never was, so we settle in for the final leg and tell ourselves some of it is defeat, no getting around that, but some of it still our choice, motherfuckers, because giving up completely just might be the last form our resistance is able to take.

[illegible]

to creative
for present
employed Malevich
to attempt
approach cosmological
group large
showed measuring
constellations universal
at have

interest classifications
and the
idiosyncratic science

cabinet anticipate
intentions capacity
continuous world
between

sheets template frottage

desiring

the idea enables a bridge

unfolding a bridge

approximately letter size illusions

repetitive

between

the panoramas

bears as an object

the smell of perspective

sensual irritation

of potential sweat

stretching the dirt

stretching the dirt

rips ripe ranging

over immanent

gesture

cut-layering

the first trajectory
or moral analytic

a still
poetic effect
things poetry
[p. 148]
created discursive
[the]
emotive [...]
called term to why the
the members we
[p. 149]
with what
qualitatively
speak discursive
non-discursive
a sense not
communicates in
effect (p. 1511. Poetic statements are no more actual
statements than the peaches visible in a still life are actual
dessert (p. 1521 . • Origin
perfectly stubborn categories
words gray that or bad once
empty day tyranny ism
irresistible communication
not process a liberty poetry
ethical
tion
level on let
the excess cloister
of use

to discursive
because tions out
resolutions
about

duality guistic the

lefitimate
discourse
although the interested

gitimate hitimate jitimate kitimate litimate

logical the

poetry nor inheritors
premature
the it
poetry nor inheritors
premature
the it poetry nor inheritors
premature
the it

poets poets
added perforce just
concept concept

functional on everything
that ation non-the

disagree cultural commented Fluxus
writing ideology item
misreading original grotesque
terminally stating current captures

we multinationals rust trash
people see sainthood
harbingers involved the
there above whereas

hope willing commodified
maggots situation consumption
leisure consumerism live
produce never has need trash
has luck modern once to the
for participants trash
are whereby theory of class

many cursive suns

the eyes have knowing Neoist
might be passive/massive
soak the visible mystery
indicates that is to be
character-extensive nouns
identify identity
no bliss settles in the
previosu Virginia

previosu previsuo prevsuo
presuoiv prsuoive psuoiver

trashpo minx soup compelle with two

pierce the dings

that coin the badge

Nixon-as-not the eye
complet servir Acconci
shifts about transgress
1972 "wanted to be a
good/glide bird"
abject reject reject
abject thrown
objection inject
dejected project
subjective "cut up
the mulberry" "now
now" a situation
tape "this is my
lawn" "would you
like a little bit
more?" leaves
himself near the
co-artist waiting
for red experience
designed
ex-experimentatic
theater of eternal
music arithmetic
frequency refuse
resh
aping
resha
ping
periphery
facts conditioning
social goals
opposition
while speech
playing the
street gesture
"mutual treble"

"along" improvisations
resonant reaction
shots romanticist
derived the clash
bodies effectively
regime of signs
pair roles slogan
blue body perfect
consumer bodu boda
bode bodi bodo
bordo bardo brand
names of individual
customers gritty
static collage
sense layers
segment rhythm
plays hand
recombined jack
of diamonds of
damondsi dmondsia
dondsiam dndsiamo
ddsiamon dsiamond
diamonds enither
stumblo reteaser
idiosyncratic
toothglimpse neo
human mint the
talons another
degree along the
knee tabletapping
thumbpiano leaving
the air an egg
to bat one foot
open the carcass

wind froth
irrrrrrrrrr
mirror
eponymou
kaandy effigy
perforated 70s
selfless seafood
aperiodic

capture aperture

by soap
under
valve
in vacuum

bridging the 19th discussion

delete Delaware remarks
reminder

oat arte oaf oft
the bypass
conveyor belt
pallet-jack pouch
washed in the role
of
Was,
how conjunctior

violin allows for
forn fean
plance
placemats anchovy
ants
a
n
t
s
in the American suburb of

workflight
from
decentralized kiosk

prima the
prima a
prima the
prima a
prima the
prima a
prima the
prima a
prima the
prima a
prima the
prima a
prima the
prima a

the available chapbooks
ancillary
neif diffic majo
in which presented a theremin

culled
aerial biofeedback

enmity corporate
communicate communication
that nothing
capitalism to

capitalism that
communicates enmity

to nothing
communication corporate

capitalism
that commu
nication c
orporate c
ommunicate
s enmity t
o nothingg

capitalismo nothingg
that commus enmity t
nication communicate
orporate corporate c

capitalismo
nothinggorp
orate corpo
rate c that
commus enmi
ty tnicatio
n communica

capitalismon communica
nothinggorpty tnicatio
orate corpocommus enmi

rate c thatrate c that

capitalismon
communicarat
e c thatrate
c that orate
corpocomm us
enminothingg
orpty tnicat

capitalismonorpty tnicat
communicaratenminothingg
e c thatratecorpocomm us
c that oratec that orate

capitalismonorpty
tnicatc that orat
ec that oratecomm
unicaratenminothi
ngge c thatrateco
rpocomm us rpocom

03.19.2016

at the photon
map
for spells home
who antic
prir much
country bees
drivi is star
neighb at pump

anach minds no shift

mine nurses tooth
hardshoe has
beans tool apple
it's a piano

deap what ameri
have no split
peas opinions
this dollhouse

events of arctic
product finarn
poss new explore
acts of vodka

concernirn
internatiort
every Antwerp
questions actio
exceptions
majority
estaminet throu
sign spaces
gutter kitchen
stonecrop goat
peeled decayed
flies not marks
predecessors
experimenc
dogwood ghosts
mimosa knob
weave flamethrowers
shifting whispers
tigers tygers
badminton croquet

with or without
persona
for definition
self-rejed
was the was fuses
are such at
the much

from now
and
generations
gleefully

objectification
and
criticized
intimate
canonical

meat
vangaurg
furious modes

03.20.2016

tharn ha hap qu suqu
anothe reality really
rallies signs signs
rawlplugs threaded
plasterboard resins
combination wrapped
no longer tamper
compose crumbling
punched strips
glue adoption electric
time consuming brick
system quartet adhesive

03.21.2016

improvising in routes passio
combination
feelings and passic
originally a
maze
fingers centuries
limitless pure
urperuererpurrurrueper

puerrupeprupppuepurpueup
puepeprpuepupupepurepure
pueuprupeuepuer
upruprurupwpwprwpuruerp
uepuepuepuepueprrrperpue
pruepuwwprprwprp
wprwprpurpepurp3ppu4p4r
prpppwrrururuoueroueoruo
repepruppupupuep
gupubpubuuupeuent
grueruupt
upupupututuuuepuepuuptue
uptpuuwpupwup
rpupueuppquupupuruptpuup
epueupeuuypuuuuruwpprruru
wpuuprwupruppu
upwruupruwprupuupwureupu
peuprepuwtupputepurpurpr
prerureuuuguuu
bupduuouureuououo6u6u5uy
6uo6uououou ouuoroureue
pure
ubu grue rue erupt

free jazz melding all
the pop
mechanics world fantasy
band blown philosophy
in Kuryokhin
yearly the ways of
little brittle helps
heal hells strings to
hissing spring the
wrong turn refreshing
doubt
nor Hawai'i twice the
kitchen, thumb piano,
to guide an
aardvark through a

thimble. bouquets of
suction. twists over
the bones hovering
a solo hour. offering
list ears list
basketball Sanders
moments foaming delight
from another planet
lancer plant, results
vary. the single
moose themselves it
hat, grease discord
remar music markers
magic, remaze them
selves, comrades
aesthetically to march
in muster, explol
aquariu, pop
medicine parched
mustard five calle
sud blue the filmm.

was the
the the
catalyst be
subsequent toe
multimedia zoo
philosophical underground
number
members
lumber
limber
timber
timbre
m oikmmn on yub uip nom yub b
p ,on ub crty vn vvy e kj mui

m oikmmn on yub uip nom yub b
p ,on ub crty vn vvy e kj mui

m oikmmn on yub uip nom yub b
p ,on ub crty vn vvu e kj mui

m oikmmn on yub uip nom yub b
p ,on ub crty vn vvu e kj mui

m oikmmn on yub uip nom yub b
p ,on ub crty vn vvu e kj mui

m oikmmn on yub uip nom yub b
p ,on ub crty vn vvu e kj mui

m oikmmn on yub uip nom yub b
p ,on ub crty vn vvu e kj mui

m oikmmn on yub uip nom yub b
p ,on ub crty vn vvu e kj mui

m oikmmn on yub uip nom yub b
p ,on ub crty vn vvu e kj mui

comb id hiss parse is is

architecture of syste

with forme certain challenge

with forme certain chalk

chalkenge

account of lett

onto signs

about pfera

preferable probability

that one either do not time respe

linguistic serve swerve
poets pet pot
potted pets
related let us, letters
to lettuce
it structure is
a matter of distribution

others, conventional analysis, forms

forms (this

and lines

the visual which

in who
meag-ratior

contemp-ration

expressed-ratiorn

systemtic concrals

kl ok ioj hui ygu ty drt
omk oi ui byu yu ty rt

structu-as

analogous toe reasons
o lant
when by their structur
language proves contenx

probable due-comb concrete

of the physician
they can
unite

motivated structure
by
behaviorist basis

oasis of information

oi n ui yb y tyv rt
noi bi uby tyv yt rty yvub

erase is of information

schemes reaction the partly
information

link rept obseved
back into a button
abbot applecore
even to exit by the
skin of our toes
proce mible America
storehouse cat
languages are
considerate and a
party,
to intentional
playhouse finial
choice the main

contact mic of
modern knoll ledge.
io ki utv yubh rt
universal therefore
there
oi mji ui nuy crty
made appear
om noi ui byu t v rtc
hat. the
markers naked
conscious experiment
today since felt
grassy, garfish,
corn or bean, earli
definitions of time.
in suit of soup
by functional
asphalt interstate
highway poiesis
structural forklift
constellation, which
emitted this and
others, barge
stochastic pallet
jack, renew esoteric
corn-fed words
talking away as if
possible. scarcity
to communicate, the
reduction of which
coats the usual
metaphorical suspects,
methane/discipline,
logical butterfly exam.
critic size more fire
the hat. sensibility
is simpler and useful.
traffic rules the
greater achievements
of purpose. non-this,
non-that. results
variable. finds this
wise with experiments,

experimental doghouse
spot. less enough
for poetry means material.
oi mib crt kj uib
oimk juin b ig vu tfc
oim ui uby iju nub yvh
okm nui bohju njnb yhu
kl jui bovu ohju b oyu
k pi njuouy b yuhoji
k kjob yhubbhj biu
statements such as who
in the field hopes both
scientific and spells.
it us is no use of the
toes to constellate
tension over
juxtaposition. a pure
coat of ideas.
imagination renews
esotericism in words.
positive sculptural
literature secretes
its own methods.
as poetry is especially
synthesis, the
combinations contain
the experiments. the
experiments select
the juxtapositions.
and the juxtapositions
depart through
minimal intuitions.

in]\-\\]\]]-in manifesto the
-\\i-\gno\-\-?
frea\mo mmo oioioi oio moim ks]
-]genealogy world early
no.\redhowcp m oi\o-mo mmm
oooim oimomedy over

vo]\]]-dka
]--]-\]-but that theory is
no-\ salt--l\]-esswellk?\
m\]-ilk.nown\--]\]-oioimoi m
\o-\]-\]- moimoi.
got it--\]-----\ pavement menace
poet-omega and-\---\]-
"farmaro-\und the airport. pir
ate\"-\--\]- gala\]-
falafel the-\\]\]---\]
essence of immef-lew rapportdi
ate\]-sta-kiosk task the fewrlings\

marsupial in]\]-\]\]\]]-in manifesto the
silver -\i-\gno\]-?\]
clear frea\mo mmo oioioi oio moim ks]
research-]genealogy world early
ventured no.\redhowcp m oi\o-mo mmm
enduring era oooim oimomedy over
vo]source\]tone]-dka
]-revisiting-]-\]-but that theory is
complex no-\ salt--l\]-esswellk?
veil m\]-ilk.nown\--]\]-oioimoi m
mimeograph\o-\rivers-\]- moimoi.
got it--material\ pavement menace
poet-omega and-methods\]-
"farmaro-\und the airport. pir
improving/improvising ate\"-\--\]- gala\
diet spheres falafel the-\\]memoirs
absurdity essence of immef-lew rapportdi
genesis ate\]-sta-kiosk task the fewrlings

marsupial in]\]-narrow\]]-in manifesto the
silver -\i-\gno\broad-?\]statements
clear frea\mo mmo relucta oio moim ks]

research-]genealogy predominating early
ventured no.kinetic m oi\o-mo mmm
enduring era oooim paragraph over
"farmaro-\und the repetitious pir
improving/improvising processes\ - gala\
diet spheres falafel purely memoirs
absurdity essence of semantic rapportdi
genesis\ -sta-kiosk task the perceived
vo]source\]tone]-classified, said
]-peculiar\ -but that theory is
complex no-\ salt--l\ -adhered
veil m\ -the sea, \ -oioimoi m
mimeograph\o-\rivers-\ - arrangement
aggregate material\ pavement menace
poet-omega and-methods labels varieties

marsupial in]\ -narrowartifice in manifesto
the silver disregard \broad-?\statements
clear digestible mmo relucta oio moim ks]
researchnecessity predominating early
ventured sacred/scarce m oi\o-mo mmm
enduring prescription paragraph over
endless\und the repetitious pir
improving/improvising processes masked
diet spheres falafel purely memoirs
absurdity essence of semantic peril
genesis experiment task the perceived
vo]source\]tone experience said
unleash avid that theory is complex
no-\ salt-field adhered veil m\ -the
sea, mid-twentieth mimeograph communal
arrangement aggregate material\ pavement
menace poet-omega packaging labels varieties

e rctfv re r crex rrec xr4e xe

rde xrdx exr xr ce rxxre ryx
sdrd xre xxrex rxryex rrex rexrrxre xre r
res rtydct cctv yxr cxew x
sexdr xzzzzzs4s 44s rerrrrrrerr
r rerresssr s sr es eres
ccds7s 77 7zzz 7 7 7 zuux u u icfi
gvy ew rf w g w df rt
nkjn ty m knt mn kntn gtnk yg
lm uiyyuyuhuyuggyugyuygyuyu
ni ub ygu gu uu ug gu g gg g u u u u u

than socks
of
silence,
half-interrupts
symbolist
as was
having the
left hand
through the
purple...convex
poem
evolved during
Newtonian sonnets
nt
tyn
yh
tn
Holz impressed
Gomringer because
he assumed "the
freedom to
interfere with the
arrangement of
language, and even
more so, that he
concerned himself,
like hardly any
other German poet,

with every minute
particular both in
the visual
arrangement of
script and in the
organization of
sound."

y
hy

ty
j

kui
o

;p
[eggs
dead ends
rhythm
following the old
concert/play

aware, thirsty
constellations

similar semantic abandon

p io 78
;l, ui 78
klm klmklmn oijui jui78
kl mklmklo oi i ui hu hui 7

their
who
deemphasize

with even seven
myself this
evening
was the rare hatcluster
flowering streets

they become
rather
the pattern

wished fishing
to put
the tophat

conjunction
foaming
investigation

ping-pong
inversion
antithesis

syllables, the essence in which
existence orders its message

typography
captures the letters
and
gives them misleading directions

line breaks
no longer poetry
sing of
a spatial play

h
j
y

U
u

u k y
i
iyui THht

t
ttTttj
tt jjJTJJTJj t
t
j
tj

eye tooth
dislike it

aligns contributing
floats
the far wind able

9

k,,

8 1

k

,UI,,

oi LIlilI LOIL

LIIL

90

p09

0 0

89m

Hj

hj

Mj

m

hmJ

uy y y

jy

k

u kuk

kui

k

I O

I 1

quoted in Derek Beaulieu, an afterword after words: notes

towards a concrete poetic

"Capitalism begins when you / open the Dictionary" (McCaffery

"Lyric's Larnyx" 178)

"all that signifies can be sold" (bpNichol "Catalogue of the

'Pataphysical Hardware Company" 161)

"a rule of grammar is a power marker before it is a syntactic

marker" (Deleuze & Guattari 76)

certain to become
amazed by the
kinetic nouns
become pure
surround of the
inherent Dada
ephemeral concrete
is silent
at its center

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Andrej Tisma

Before each performance I had a period of psychological preparation: putting on paper ideas, concepts, aims, and possible means to be implemented. I defined the concepts important for the performance, worked out the title, the underlying meaning of the message, possible additional meanings and connotations, while all along consulting lexicons of symbols and mythologies, histories of different cultures, etc. All the elements converged towards the main aim and message I wanted to achieve and put forward in the performance. I carried out some of the (spi)rituals by myself, without audiences, in nature or in my own apartment, but with equal

concentration and desire to achieve a certain effect. Some of my (spi)rituals lasted longer than just a performance and a day – they lasted for months, day in and day out. They had a form of daily ritual behaviour aimed at achieving bigger changes, always for the better. My goal was always positive; to help somebody, to eliminate negative emotions, such as aggressiveness or hate, and to spread love among all beings; to see them healthy, good, in high spirits and in harmony with themselves and nature.

|||||

03.22.2016

the page structr the
meat met by the
exeptior scien see
the sea the ghost of
chaos unpredictable
eggs reverse the
universe tloughht
humanity is separated
as are the divisions
of its units. never
the less desk coup
constellation of
knit meanings is no
processed poetics
despite all demonstratc
to the curve of the
oeuvre. conventiona
life interprets
literature as a
useless patent upon
importance? conginge
the paginated night.
shifting separates

reading the presence
slips the ship for
verbs "tlroughh"
misrecognitix foaming
the several, poem
the dime forms spoon,
might fix the results,
philosoph at collides.
black dots not only
more imported, fibona
discuse red flesh
alsb subseque
probability forgotten,
itself broken abo
lira tooth appears
paired waves logical
across the seed of
seas, flow, nor
direction across,
the strawberry, snow
hat, contends that
all seaweed of
matter maps our
expired thesis to
the piracy of extended
eggroll winter
'pataphysics, heroic
perceptics, worp
science (v) constru
as ir opaque option
capacity, imitat
impos, layout noting
harness cha the the
mirror reading the
dice face-up.
jigsaw watercolor
zaum embarks narrative
recluse theater
restrictions, arbitrary
conscious metaphysics,
to clinamen ideas
proposed the forklift
tooth theology words

proffering this
literary oilpo
structured into collapse

long mathematics as
the toy
determines the
probability of ideas

bacteria
both

exemplify that looks like
although the past

merchant imporktant also
think demons
are the hands of
inherited relations

why curved cups
than the
parameters of the rose

foam-shaping
flaunts
the taunt of
education

k lokm oi oi ui
89 89oji oi
omi mkl km ok
m omi omi io
n ui uiui 89 78y 8
ii iu bi bb b i
n o

below the elbow
to eight givens

the doubt
performs the shroud

doubt
performs
the shoulder

doubt
shreds the shadow

professist possible
required recommended
that performing
to was
was recently
particularly other
that the

the true
to the
symbolic complaints
post event
ago

noisy starting
contemporary outside
become has
with valuable
disparities average
context to
reproduced administrative
asnwer work
less doubt
if professist

frame religion
the developed within

seemed despite
state antiglobalization
transrational wind
self-banks government
other international
food method
managing constitutions
of nation-made
deterritorialization
f gf rt wt r g f
b b g r t wer
dfg ret fbv reweg
fdfd

the main street
power play
of the forms of
content express
wheat-lightning
devote to whorl
slinky without contrarian
purring suit
vocal vat on the beach
uij ty dr qw xer ct y
bni pol, ,.[,p mo
bu gre ewz
revindicating
dissident
zines
sleeping
on the barge of seams

so many ears to
comb
hat-rust
dust strangles
the affirming
clam

bang too lamp
for
washing the river
mess and reality
knot

spines flint
two-step
authentic fluidity

spines flint
two-step
subversive dirt

bent tales
destabilize
the mischief
alert/weary
tloughhts
interrogate
exuberant
actions

factions
fictions
frictions

tactics
lions

"if you think about improvised music you will realize that in a totalitarian society improvised music is the only artform which cannot be censored by the very nature of it"

|||||

laundry broad-20 flips
roano capx soup sap
Virginia state Carolina
coast the sea says
3 milb proj ro club us
for coat parking
bound Deschutes in
arteries unpreceder
tharn edu said seaweed
marketing goats
magic chose chaos in
Richmond verbal Nevada
"together it's a real
four Tuesday" seals
sea lions ferrous
terrier ears ant at
deployment an acre
at east oats entropy
"a sleepy communist
mecca" for outcast
community parades,
"playe a major role"

magic skateboarding chose chaos in
Richmond verbal motor oil Nevada
"together it's a real distilled
four Tuesday" punk seals
sea lions sonic ferrous

terrier ears seminal ant at
why laundry broad-20 flips
roano founden capx soup sap
Virginia state enough Carolina
coast the bathroom wall says
3 milb proj ro club b-movies us
for coat parking three minutes
bound Deschutes scrawling in
arteries metallic unpreceder
tharn edu hardcore said seaweed
blasts marketing goats
cookie cutter deployment an acre
at samples east oats entropy
"a sleepy impact communist
mecca" for outcast format
community email parades,
"playe a teeth cutting major role"

03.23.2016

chrysalis magic skateboarding chose chaos in
weapon-salve couch verbal motor oil mocked
"themselves together it's a real distilled
Michelangelo four Tuesday" punk seals
spirit soars sea lions sonic ferrous
preoccupied terrier ears seminal ant at
relic, martyrs why laundry broad-20 flips
conquests sensuality founden capx soup sap
boosts sleep state enough pungent
letters coast the bathroom wall says
lust thinking 3 milb proj ro club b-movies us
carnal reverie for coat parking three minutes
flees echo bound Deschutes scrawling in
laurel grease arteries metallic ancient
anchor identities hardcore said seaweed
drunk on TV blasts marketing goats

ashtrays cookie cutter deployment an acre
monster at samples east oats entropy
"a bohemian sleepy impact communist
greasy spoon mecca" for outcast format
remembered medication community email parades,
"freakshow playe a teeth cutting major role"

|||||

Mark Bloch Here is a new old concept. I may have even posted it before as it is Situationist 101.

<http://www.bopsecrets.org/SI/detourn.htm>

A User's Guide to Detournement (Guy Debord & Gil Wolman)

Analysis of the situationist tactic of detournement.

BOPSECRETS.ORG|BY GUY DEBORD & GIL J. WOLMAN

5 hrs · Like

Mark Bloch The context it came up in is that of these two threads in TRASHPO which I should eventually write about. I have a lot of opinions about Trashpo... but start by reading this because in it I invent a concept that may have been invented before, it seems like a no-brainer which is CRASHTAG in which a person's hashtag is overtaken by others. In this case, Puffco by the Fluffpo people, led by me of course. I have been thinking a lot about Fluff™ for quite some time, which I used to call the Hello Kitty School or Wing of Mail Art™ a.k.a. The Cutesy Poo School™ which others have called the Kitsch™ School. I do not want to bring kitsch into it because it is too big a can of works for my tiny brain but this should all be explored at some time soon.

<https://www.facebook.com/photo.php?fbid=10153941177110149&set=gm.1101539729904059&type=3&theater>

5 hrs · Edited · Like

Mark Bloch Portrait of the artist as a Jung agitator.

5 hrs · Like

Mark Bloch By the way, the complete content of this thread and Note will be covered in an upcoming performance by me which is listed here

<http://www.mobius.org/.../22/y7nhm0mn3mvo3tpfsht5x3kx5ymu8k>

The Place of the Panmodern Polytechnic University in a Panmodern Poly-Beatnic Universe

@mobius

MOBIUS.ORG

4 hrs · Edited · Like

Mark Bloch Some of the topics I would like to address are

1- Why the need for a Panmodern Polytechnic University? and the answer is: this thread. In other words, I don't want to call it Post-Fluxus School but I am establishing Panmodern U. as a place for uninformed bozos to get an education in the avant garde. Not that I am any kind of be-all and end-all on the topic but it will just be a series of pointers to what has come before so that the wheel does not have to be re-invented by every generation of newcomers to mail art and fluxus to wander along.

2-The dichotomy between edgy mail art and Fluffpo, which I will call Fluffpo for now although, as I said above, it can also be referred to as the Hello Kitty School™ or Hello Kitty Wing of Mail Art™ or The Cutesy Poo School™ and which others, not me, have called the Kitsch™ School. I do not want to get into Kitsch because I do not want Clement Greenberg to kick my ass even though the fucker is dead.

3-The use of "po" as a suffix to every manner of jerking off real life by artists. As far as I can tell, it comes from the overuse of the word Trashpo which I just think is a synonym for collage, a 100 year old-plus activity, however Jim Leftwich, a person whom I greatly respect, makes some convincing arguments that it is actually a "thing."

4- The concept of something being "a thing" as the new paradigm for what used to pass for scholarship. In fact that is what I am doing here, now, in real time. I am making it up as I go along. In fact this "thing" has taken years to develop but I feel it coming to fruition. Panmodernism is now a thing because I say so. There are so many people who say so many things now that it does not matter what scholars say or "they" say which used to be important and now is not. All that is important now is that a bunch of know-nothings get together and yack about something until it becomes a thing which is how Kim Kardashian and Zombie Normalism™ each became a thing. Something becoming a thing can be synonymous with DIY which started in mail art and elsewhere many years ago.

5- To be continued.

4 hrs · Like

Mark Bloch 5- Common usage by actual people is what makes language change so this whole scholarship debate is moot anyway. But I would like to consider the concepts of the canon, the Academy and the urban dictionary in this context. Not to mention the Oxford English Dictionary.

6- To be continued.

<http://public.oed.com/.../recent.../previous-updates/>

4 hrs · Edited · Unlike · 1

Jim Leftwich visual poetry is a kind of poetry, often abbreviated as vispo. visual poems are often collages of one variety or another. trash poetry is a kind of visual poetry, usually abbreviated as trashpo. it is almost always a variety of collage.

as for my personal involvement, i used the term trashpo to name a bunch of vispo collages i made one afternoon in the fall of 2005. later, some other folks used the name to describe some of their activities. the trashpo folks are fun. for the most part they don't seem to be all that interested in poetry (except for De Villo Sloan, who is interested, and who knows the several relevant histories).

the trashpo/DKult group is its own thing, with lots of subtexts and narrative threads and myths and rituals and many other wonderful Dada/punk-inspired absurdities. i don't really know very much about any of that. i've read what's available on the subject (the IUOMA group, Minxus/Lynxus posts, facebook comment threads), but i haven't participated very much. i don't think anyone claims that it's new, and i think everyone agrees that most of what gets made under the umbrella of trashpo is collage (or assemblage).

if it had been left up to me, trashpo would exist as a single book of visual poems. but when we put our work out into the world we relinquish control of how it is perceived and used.

the folks in the trashpo/DKult groups don't need the word "trashpo" to do what they do. i'm happy that they have found it useful, generative, a Maypole to dance around. the groups activities are playfully anarchic and substantial enough to give all of us a little food for thought. that's the primary thing. and it's ongoing. as it goes on some of us will be interested in defining terms and getting the history straight. and some of us will not be interested in either of those endeavors.

that's the context, or that's how it looks from where i sit.

50 mins · Like

Mark Bloch Well said, Jim, and very helpful. I like this passage in particular and wholeheartedly agree...

"...when we put our work out into the world we relinquish control of how it is perceived and used.

the folks in the trashpo/DKult groups don't need the word 'trashpo' to do what they do. i'm happy that they have found it useful, generative, a Maypole to dance around."

But while I agree it is not necessarily needed, it does seem to have a fundamental influence on the flavor of the group, a juicy, pungent and elusive flavor hard to find elsewhere. And I enjoy the "other wonderful Dada/punk-inspired absurdities" it inspires.

18 mins · Unlike · 1



preoccupied terrier ears seminal recognition
relic, martyrs why laundry contested
"Michelangelo four Tuesday" early
boosts sleep state November
letters coast the bathroom unopposed
chrysalis magic skateboarding chose primary
weapon-salve couch verbal motor season
"themselves together it's a demographic
spirit" soars sea lions universal
lust thinking 3 milb proj ro club ballot
carnal reverie for coat parking Missouri
flees echo bound Deschutes voting
laurel grease arteries suppression
anchor identities hardcore college
drunk on TV blasts caucuses
ashtrays cookie cutter deployment coverage
monster at samples east Sanders
"a bohemian sleepy impact communist
greasy spoon mecca" for attentive
remembered medication community commercials
"freakshow playe a teeth cutting comfort"
conquests sensuality founden capx observation

preoccupied terrier dangerous recognition
coverage monster at delivery Sanders
playe a amplified comfort" conquests
relic, martyrs impoverished contested
"Michelangelo bikini" early boosts
magazine November flees echo regime
laurel rotten suppression anchor
voting ashtrays cookie factories
commercials navigation pressured
sensuality destruction observation
demonstrable caucuses "a bohemian
platitudes communist greasy spoon
letters coast poisoned unopposed
chrysalis magic emerald primary
weapon-salve couch unsafe season

"themselves together grid demographic
spirit" soars cemetery universal
lust thinking 3 milb proj mutated ballot
carnal reverie for contaminated Missouri
orchestrated college drunk on "freakshow
propaganda" attentive remembered invisible

|||||

(no subject)

Inbox

x

billybobbeamer@aol.com

Mar 13 (10 days ago)

to me

i sent an maf proposal to tom,olchar:-- provisional changing installation at liminal + free
jazz--kyle and jules ready, i think...t.j, heath... jack wright,maybe? any others that wanna perform
as a larger grp.=greatr!

have these fucking health challenges, but only rarely have i missed something i've committed
to--oi make it work!

think i saw where you are on planning...so am sending his note

be well

take care

be over soon to see aaron... as u know he is making a disk...maybe cld sell at fest....small
fee...let \$ go to support festival?

12 Attachments

Preview attachment umtitled7611.jpg

umtitled7611.jpg

Preview attachment Untitled0081cntrnothldng.jpg

Untitled0081cntrnothldng.jpg
Preview attachment Untitled090mvmntforbeefheart.jpg
Untitled090mvmntforbeefheart.jpg
Preview attachment untitled0251-6MG0000.jpg
untitled0251-6MG0000.jpg
Preview attachment untitled897lruandmeltm-2idi.jpg
untitled897lruandmeltm-2idi.jpg
Preview attachment Untitled2078h cmptng images.jpg
Untitled2078h cmptng images.jpg
Preview attachment Untitled8902.jpg
Untitled8902.jpg
Preview attachment Untitled8902e.jpg
Untitled8902e.jpg
Preview attachment unttd1010at behardyrd1dfordump.jpg
unttd1010at behardyrd1dfordump.jpg
Preview attachment unttd1010-enze7025hanced-bu204-z.jpg
unttd1010-enze7025hanced-bu204-z.jpg
Preview attachment unttd1100pr_G012 720xprp le.jpg
unttd1100pr_G012 720xprp le.jpg
Preview attachment unttd1100-UniMtledW090sonic.jpg
unttd1100-UniMtledW090sonic.jpg

Jim Leftwich <jimleftwich@gmail.com>

Mar 14 (9 days ago)

to Bill

that could be a really nice free jazz line up. i hope it happens.

i didn't know you and aaron were still working on that disk project.

sometimes traveling artists have merch tables for their stuff.

maybe you could sell some disks. i'm really the last person to ask about that. i'm the old joke, couldn't sell ice water in hell.

olchar put me in as one of the administrators, which is nice of him, but so far i haven't been involved in planning anything.

billybobbeamer@aol.com

Mar 14 (9 days ago)

to me

if yr the icewater salesman in hell guy [i don't believe it for a minute], i'm the one who hung out in the kitchen too long... if i correctly remember the general description u once used, not abt me... but it fit me so well!

anyway, i, too, hope all works out...i have a litle time...am in PT right now for some new back issues, and am going back to my gastroenterologist--the one who asked me what i thght. of med. canna.i'd think a lot more if cheaper, maybe she will have some ideas [doubtful]

heath is doing some great stuff w/2nd ord. logic... /the group that performed +me at the show we had in 2006 at the now dfnt waldenbooks across from the also dfnt art on a mission... that was the basis for that short toon video i included in the interview in oddity... i'm sorry everything happened to pam like it did... ideally she shld also be in the maf, big-time...

i assume the disk is coming along...i want to get several thousand more pics onto the portable harddrive

a disk will sell better with yr name on it[in contradiction to iceh2o&hellsales stuff] in re: the pansemic playhouse...speaking of which--i posted several singles recently and clean forgot to put "with" jim leftwich... i don't see these pieces surviving outside the idea of pansemic/playhouse

thnks

i still think large prints of selected pieces of yrs. wld sell--easily! and you cld make & display 1 or more at liminal? just a thght., but i am harping on like cassendra that is, repeatedly. too much!

talk soon

Jim Leftwich <jimleftwich@gmail.com>

Mar 14 (9 days ago)

to Bill

you have sold more on this page

<http://www.thenevicaproject.com/billy-bob-beamer-1>

than i have made from a lifetime of poetry

my name is worthless when it comes to selling stuff

now if you want to give some stuff away my name might be helpful. might be.

i think maybe a handful, and not much more than a handful, of folks might still be willing to accept some of my work -- but i'm really not even sure of that.

Jim Leftwich <jimleftwich@gmail.com>

Mar 14 (9 days ago)

to Bill

i'm about halfway through book 157 of the six months aint no sentence series.

until recently John was printing it all out and adding it to the Ohio State collections, but it's over 15 thousand pages now, and i don't think OSU wants it anymore, at least not printed out. John is still putting the books on disk and entering them into the collections. and Marco Giovenale is still hosting the pdf books at his differx hosts site. i don't even send them to anyone else. at least they exist, thanks to the efforts of John and Marco.

Jim Leftwich <jimleftwich@gmail.com>

Mar 14 (9 days ago)

to Bill

Michael Peters has a good-sized collection, including a lot of my one-off books from 10 - 15 years ago. and Olchar has some stuff. Scott MacLeod has a bit. every now and then i send an envelope to De Villo Sloan.

Jim Leftwich <jimleftwich@gmail.com>

Mar 14 (9 days ago)

to Bill

i have thousands -- literally - of unscanned visual poems and ttps in boxes in my "office." i keep making them, at least a few every day. but my scanner is broken and i don't even really care enough to try to get it to work again. and i can't afford the postage it would require to give the works away. so, there they are, in boxes, and there they will stay.

billybobbeamer@aol.com

Mar 14 (9 days ago)

to me

i suppose never know till tried...but i do not want to seem pushy.
not my nature... i think yr poetry and my word dust are culturally
important. period.

u have been id'd as a poetry deity [jesus jim, someone called you--not that u like that, i assume]
and yr book is already the longest in history[--the excerpts are superb...u deliver the right
words

in the right combination...& i cld go on, but won't

my works have sold to a few collectors so far, and so far they don't want anymore of my pieces.

i do hope i can sell something again. i want to help the MAF fund! that's my intent message to
the universe

[illegible]

preoccupied projects dangerous recognition
relic, correspondents impoverished contested
"Michelangelo globe" early boosts
magazine mail flees echo regime
voting periodic cookie factories
coverage examples at delivery Sanders
letters grouping poisoned unopposed
chrysalis display emerald primary
weapon-salve curates unsafe season
"themselves strict grid demographic
spirit" adherence cemetery universal
lust thinking artistamp mutated ballot
carnal technique for contaminated Missouri
laurel snowing suppression anchor
orchestrated standard drunk on "freakshow
playe future amplified comfort" conquests
sensuality methodological observation
demonstrable ongoing "a bohemian
platitudes postmarks greasy spoon
propaganda" recipient remembered invisible

|||||

John Crouse & Jim Leftwich

ACTS 8394 - 8399

Jim Leftwich <jimleftwich@gmail.com>

7:46 PM (0 minutes ago)

to john

cecil taylor 2 ts for a lovely t

https://www.youtube.com/results?search_query=cecil+taylor+2+ts+for+a+lovely+t

ACT EIGHT THOUSAND THREE HUNDRED NINETY FOUR

surgery community apple: "hair bail bookmarks"
appellation college suspenders: "slips pump gravity"
blanket whale balloon: "kjn iuy iv"
spit again again: "stakes very beach"
bleach popper biplane: "split blanket pellets"
very very serious: "oin ytvtru cdu"
states becoming grave: "urgent donkey ear"
gravid avid sugary: "marks astute blunder"
pomp blender alkaline: "oincrt uni pu"
lips astute scissors: "aphid becoming furry"
bookmark earmark landmark: "proper grain whale"
hairball honky hubris: "uoni juivgty ghiu."

ACT EIGHT THOUSAND THREE HUNDRED NINETY FIVE

tip dumb logroll: "log roll thumb"
peaches people triumphant: "try elephant steeple"
antiquity marbles lovelorn: "love horn garbled"
calico spleen doorknob: "knob door spine"
crickets eyeball magisterial: "magic terrier eyebrow"
fingerstall hippie juicer: "hippie hippie hippie"
rock and roll: "despite the amputations"
pit numb sweetheart: "sweat heart crumb"
camp lark alluvial: "camp lark lamp"
capstan chalk servitude: "cape stand stalk"
lashes antlers peacocks: "lash ant pea"
common coming concomitant: "common comb coin."

ACT EIGHT THOUSAND THREE HUNDRED NINETY SIX

queen plastic leggings: "queen hippie plastic"

barometer cinquefoil statuette: "barometer hippie cinquefoil"
pinking suspicion skeletal: "pinking hippie suspicion"
corn sweepings geometry: "corn hippie sweepings"
aerodynamic craving airship: "aerodynamic hippie craving"
punch chooses complexion: "punch hippie chooses"
fallen sprouted shimmering: "fallen hippie sprouted"
cashmere hydrant ropes: "cashmere hippie hydrant"
prototype cargo honeycomb: "prototype hippie cargo"
cushioned needed moonshine: "cushioned hippie needed"
capacity racket racquet: "capacity hippie racket"
command awakening bladders: "command hippie awakening."

ACT EIGHT THOUSAND THREE HUNDRED NINETY SEVEN

patience embittered cloning: "bohemian orgasm centipede"
assay confident mice: "bohemian urine harpoon"
memoir proliferate lifeboats: "bohemian rainbow hiccups"
scientists submissions rosemary: "bohemian orgasm centipede"
eyebrow psychodrama woodcut: "bohemian urine harpoon"
orgasm loom breakdown: "bohemian rainbow hiccups"
goose density immersion: "bohemian orgasm centipede"
lithograph enviable lowdown: "bohemian urine harpoon"
known next wrestles: "bohemian rainbow hiccups"
smoldering broodings besotted: "bohemian orgasm centipede"
cool urine rhetoric: "bohemian urine harpoon"
astonishingly bohemian traumas: "bohemian rainbow hiccups."

ACT EIGHT THOUSAND THREE HUNDRED NINETY EIGHT

analysis shopping broadened: "analysis analysis analysis"
happens rainbows status: "analysis analysis analysis"
certainty discovery lariat: "analysis analysis analysis"
sweat garden negligent: "analysis analysis analysis"
spittle commandeered plurality: "analysis analysis analysis"
centipede adjustment yearbook: "analysis analysis analysis"

subjecting harpoon supervision: "analysis analysis analysis"
 clang inadequate excluding: "analysis analysis analysis"
 sleep tampon constructive: "analysis analysis analysis"
 immigration misrepresentations unanimously: "analysis analysis analysis."

ACT EIGHT THOUSAND THREE HUNDRED NINETY NINE

watery reversal renewables: "mos qui tos"
feedback download feedback: es: "mos qui tos"
landscape automation immersed:es: "mos qui tos"
unheralded sector fossil: "mos qui tos"
brink expectations cork: "mos qui tos"
cohort confound chortles: "mos qui tos"
money hiccups grid: "mos qui tos"
forgotten addresses murals: "mos qui tos"
disgruntled installed fraud: "mos qui tos"
infrastructure postdoc policymaker: "mos qui tos"
transnational groundbreaking proactive: "mos qui tos"
mosquitos spacecraft neuter: "mos qui tos."

[illegible]

adverbs
this combining
that with
verbs
when the seen
that
eight o'clock
it is 8:21 PM
time time
numerical

visual
the

spoken studies
studied
common visual
time

simultaneously
choose
language

have about with
the to

these

03.24.2016

oftu (5S) manipulate
and turn was
feedback moreover
entry
not for no reason
shed aleatory bonds
familiar oceans
reflect
subjective salt

propagation hypergraphic one
chiseling as
ersatz dimension taboo
ceremonial letterist world
dazzle available phonemes

iconic oftu (5S) manipulate
and Neolithic turn was
feedback moreover memory
entry handprints
not snow for no reason
shed aleatory ash bonds
familiar oceans cave
reflect elements
subjective exploring salt

propagation obliterated hypergraphic one
chiseling as shaman
ersatz dimension taboo silhouettes
ceremonial letterist chicken world
dazzle sacrifice available phonemes

iconic oftu scorn manipulate
and Neolithic roles was
feedback moral memory
entry zip handprints
not snow for agents reason
shed aleatory clarify bonds
familiar biological cave
reflect government elements

subjective rogue salt

propagation obliterated hypergraphic deviant
chiseling as provisions shaman
ersatz dimension riled silhouettes
ceremonial letterist lettrist chicken world
dazzle sacrifice available taxi phonemes

communi tools pra learning
choreog envirc classroom
thinking literacy radica
facilita award-wire
change un-course
reaches concerned sun summit
costume-blue accob in B
barge largest blarge bulge
bilge the geo 100 who
work gathering our other
syot to crow China
that, whether aud-spa
perma/insta mial ykong
receive a soup duration
may also be socks
aimed at adjacent
wild details implied
in the stacks, interior
landsoap, spare areas
dividing the visual
dictum potential, pox
consid postrevo
"sleeping in the myth of
speculation" who felt
like a landmark with
the germs of discovery
fleeing frogs, the story

plagues the editor, this
book open to temperature

present creating they
despite the edited
and during Vegas

together
underpinned the emotions

screens into
Afghanistan and spring

poetic
spoken
concatenated
floors

divided and
represented
the historical work

storytelling fast documentation

attendees climate investigation that
the kneejerk general last
better no identity was we
granted family its working
class official duplicity
corrections demographic never
statement vendors copies
stories produced inside trainings

manner attendees climate
fixed investigation that
wash the kneejerk
depresses general last
deception better no
inescapable identity was
scenarios trait we
appeal granted family
confronts its working
shame class official
consciences duplicity
in corrections demographic
Nietzschean enticing never
chastising statement vendors
redeeming deepest copies
saints stories produced
inside trainings exceptions

03.25.2016

manner fish attendees climate
fixed investigation blackboard that
wash the kneejerk hierarchies
depresses general anecdotal last
deception better ballast no
inescapable biochemical identity was
nonetheless scenarios trait we
appeal baroque granted family
confronts its felt gloss working
shame class official industrial
consciences fashion duplicity
in cyanotype corrections demographic
light-sensitive Nietzschean enticing never
chastising lo-res statement vendors

redeeming deepest organism copies
saints stories produced green slime
inside trainings graceful exceptions

home resisters Zurich at
shadow the hat

intoxication wrote plays

puppet unravels banjo entity

hatched anti-cabaret
the hive

and produced Dadas;
or it

they out
when Dada

found spontaneous
by incongruities
chance, formulated

front chronicle
for accordion maddness

strike biography had broken
the whole interpretation
of triumphant reality

03.26.2016

nose for the vacuum cleaner

waste represented
verbally thirsty

magnifying glass would
have early radius

reduced reaching thusly
identity infallible
umbrella collectively
all-knowing thunderstorm
eating individual
beginnings

self-shell fish
of the peyote canon
thick underground mania
catfish blrderline
flesh apocalyptic
conformity

poison grade deduced
transfer premission

symbols nose for the vacuum cleaner

waste Cross of Hendaye represented
verbally thirsty secrets

magnifying glass cathedrals would
have ravages early radius

miracle reduced reaching thusly
identity pineal infallible
umbrella collectively flowing
all-knowing clandestine thunderstorm
alchemy eating individual
beginnings transmutes

self-shell cabal fish
of the Renaissance peyote canon
invisible thick underground mania
catfish psyche blurderline
flesh apocalyptic moon
conformity gigantic

poison grade calcification deduced
transfer electricity permission

cleaner nose for the vacuum

waste represented angler
verbally thirsty serial

magnifying glass childhood would
have early destruction radius

reduced fear reaching thusly
identity critical infallible
umbrella homogenization collectively
all-knowing exploitation thunderstorm
eating computer individual
beginnings clarity

fish self-shell
canon of the peyote canon
thick underground mania mania
catfish borderline
flesh goals apocalyptic
conformity informed

poison grade glossary deduced
transfer pre-emission

solidarity nose for the vacuum cleaner

intervention waste represented
neoliberal verbally thirsty

Marxist magnifying glass would
conservative have early radius

lesser evil reduced reaching thusly
segments identity infallible
activists umbrella collectively
dominant all-knowing thunderstorm
opposition eating individual
kneejerk beginnings

dispossession self-shell fish
reactionary of the peyote canon
privilege thick underground mania
socialism catfish blrderline
struggle flesh apocalyptic
sectarian conformity

decriminalized poison grade deduced
precarious transfer premission

nose plausible for the vacuum cleaner

statements waste represented
verbally cobbling thirsty

infographics magnifying glass would

have credible early radius

depicted reduced reaching thusly
identity anthropological infallible
variation umbrella collectively
all-knowing eggs thunderstorm
temple eating individual
pagan beginnings

self-shell fertility fish
goddess of the peyote canon
thick Easter underground mania
popular catfish borderline
flesh grafted apocalyptic
longstanding conformity

poison mountains grade deduced
upspringing transfer permission

score
un

sonorous graphic

inaccessible discrete textures

tape seams spontaneous cutting

phonemes
determine
artificial
permeability

generative noisic investigations

do knowi knw kne
their presence
of identity
tranquilize
horses in a tree

art very or x
from quietir
horses iconic river

doors
for the loop
nouns
are one

conversati
for alletropic
arrgandizement

on
islands of
sun

24 hov remov
snow at slice
pos who
just slid
ongoing

but day lead nouns
democra for
pre-stands goat
wolf to certair
camping drips
moist hats by
hovering the shift

mixing always
vagabond fashion
aesthetics bent
coat blossoms
pirates pogo

03.27.2016

family moon

sneeze

raw broth both
boots

expression or
lit comb
was a nox

nott or
cat the act

ty dictatx

at a spell

tur
and leav

chop yourself up
themselves

was jud spoon
time home
made hem
sheets the hat
during
the daring hat
settled
far and collapse
for the chin war

specifid feathers
determinec
poth witch
childhooo
insignificance

of being

that it entered
the unseen

law-third protagoni
neith eponymo

understanc
glue and revertine
no nose

corners needling soul

defeat
unthinking
hollows

moon shoe
finds
beneath the moth

dissatisfaction
thins
the buttoned eye

|||||

first poem, book 1
Easter 2011

nevertheless as knees to burnt visit
bullets on the gazebo
aorta weft curlicue rejuvenated
hazardous zoology canopy
a hiss of tinted malaise
the moon wheat needles
lullaby tables laugh
diabolical and verbal is not vertical
polkadots decrease
no sun ax today at alter
their game eyes and their knee deep
simmering only negations asunder
belabors absolutist keening
cumulative hiatus unedited
never tamed eliminations pockmark
half answers in lark and bile
now and again ink inches hereafter burnt
below inhabited sarx cymbals largesse

habitual against nearsighted gardens
vast as silage gurgles
no such repetition as the tongue of signs
lasts asterisk nonsequential water mark
oddly vinegar and costumed severance
shamanic habitually destabilized
kilometers brusque scar of sea lions
quick as kinetic suture ebbs
surname haggle and hacienda
handlebar briers
barracuda buttered novel and unkind
diagonal nexus axiomatic roadmap
engenders a delicate flag

the taxi only comes once

quantum and linear laws of duration

but years

at last

driving through the liminal ricochet

miles of fuzzy mud and footfalls

shadows divided in an open box

a lake of burnt buttons and necklaces

skulls
oleander
alphabets

plastic bags
marbles
wax

they
say
encroach

fingernails

traffic lights
spare ribs

catnip
garlic
cigarettes

nearly defenseless
nevertheless
turbulent

dovetailed
triangulate
dissolve

|||||

Easter 2011 (and 2016)

burnt nevertheless as knees to visit
the bullets on gazebo
curlicue aorta weft rejuvenated
zoology hazardous canopy
tinted a hiss of malaise
wheat the moon needles
tables lullaby laugh
not diabolical and verbal is vertical
decrease polkadots
at no sun ax today alter
knee their game eyes and their deep
negations simmering only asunder
absolutist belabors keening
hiatus cumulative unedited

never eliminations tamed pockmark
half in lark and answers bile
now again ink inches hereafter and burnt
below sarx cymbals inhabited largesse
habitual nearsighted against gardens
vast silage as gurgles
no repetition as the tongue of such signs
lasts nonsequential water asterisk mark

endless vinegar and costumed severance
captivated habitually destabilized
asterisks brusque scar of sea lions
interrupted as kinetic suture ebbs
concrete haggle and hacienda
textual briers
Alice buttered novel and unkind
treacherous nexus axiomatic roadmap
similar a delicate flag

the taxi only comes once
neither something convention
quantum and linear laws of duration
coded language where
but years
although two Carrols
at last
wordplay cover reversing
driving through the liminal ricochet
ambiguities piece these quiet
miles of fuzzy mud and footfalls
shades visual feeling
shadows divided in an open box
neither more nor less than
a lake of burnt buttons and necklaces

skulls raven
oleander riddle
alphabets nonsense

bats plastic bags
eat marbles
cats wax

they cats
say eat
encroach bats

pieces fingernails
bluntly traffic lights
another spare ribs

catnip intention
garlic understanding
cigarettes dictionary

tortoise nearly defenseless
absurdity nevertheless
wonderland turbulent

dovetailed dematerializations
triangulate materials
dissolve cat

|||||

in for they
still what but
we

by on attention
draft their was
of

reading they
for
in

03.28.2016

covered stimulus until
they were ir
film new mind mode
over the r
millo peop
in a po organic initiatec
self-evalp
this if is o
to receive
obscure exist was
is diary happy to be

public

historical

impoverished

frogmuse independent

in the late-90s
misunderstood
person-to-limits
embracing
self-minor American literature

activ necessarily polix

the inactive
contaminated
or its story

vibrating political
everywhere

from a margin

literature
literature
literature

lkg j kg oijj oijuij uiui
ikjw kjfkjfk
klm lklo oi ui nnu hjkj
kjdkl oi

the
pol
iti
cal
has
con
tam
ina
ted
eve
r,y
sta
tem
ent

languages that diffe
but
blur the mix

after location
,
as spatiotempo

religious cultural commercial maternal

religious
cultural,
commercial
maternal

four lamps of
mirrors mixed

stops at metaphor
irrevocably
pushb

pushb

heart of
valium?/vultures?
/variables\
there are only
enough to live
as is as if music

coat made
at soup

work the tooth
anything panda on the table
on the streets
panhandling
visceral car
had parachutes
in the same syllable
(1972) without
parking ladders
observe full zinc
what he ventured
if is remembered
in the cheshire cat
far-flung green snake economies
state-of-anew aloof
garden and reason in general
help
with the rotting spoon
complete backyard
phantom crossing
provolone micropublishing
unruly commune mammoth
the moth sock
recently diameters
narrowdiversityphobia
havir immec
twice-that currently listpoem
laptop screaming
evenings
often sacrif
because

because sacrif

small imme in 1
oxf creati probab
collecto wire juice
thingame obje
force compac eye

revealed streets
refled obj asp
piano nails
power relati scu
else coat the seep
in devotec certain
surmised phys
similarity
historically
mysterious
somef meat which
supernaft verbs
wheat-gong
senseenergies
animist types
of tissue
to shape the
shed, role
fever, to
name the weird
for anteaters
to make a sock

what geng kinetic
soap, they bent
the toe

populari
images heat

superm sun when wind
engults the buttery
moon

axe nor thing

dabbling with late diagonals

lake-tooth

fish-pressing, red diagonals

house mode rites
writes hissing
cold codex code
culled to his
chil as a pencil

the diagonals
saw the
dimensions
for decades

of this

no pictures of the name or sign
in a pile of trash

not red
smaller
corn
depression comb
them of them
one-tenth of a maze
figu-pea

distribution of
a private

history
is
an acceptable
standard
of business

an and

verbs of sovereignty

for it
at all

ant setting bouquet
the buffet
away

withou
soup

known charts
know eggs
or charm

discoupling

rhyme around anoth
moth

violin/where

one,
two,

as straight

rate

passionate
might
quite
easily

scarce cheese
is fat
real
many whereas

becomes sense
in elementary
school

opposites wine
harpoon thigh

matter
in apartments is
butter

either think
or gut

both either think
and/or gut

sea-fingers

point severe English themselves
now words genus of opposites

said the real
sea thus
wordless would
be

the real said
thus sea
would wordless
be

real said the
thus sea
wordless would
be

sunpoemcomet
and
reading the
entitled machine

sea bed chronicles
the generative
paragraph

crocodile to port kiln
what exad
it is a bee
teenage garage demographics
oppres ideol beans
pedlire diss
what is a full
predict Napoleon's microphone
contemporary unnatural verbs

monster denound
plenty of imminent
erases
the synonymous pronoun series
games rose goat
"joy is less misery"
tonight
the homeophonic spelling

expensive saliva

the sardines
salmon
politicians
roadkill
proxy

sea-gnomes
"goon squad"
navy beans
salamander
polis
idylls of March
itch ants toe
knot kiosk
"Christmas cheese"
osage orange alibis
hat-fit
associates who bamboo
cattle-blithe
than-and-known

to be a by-product
of your surfaces

imaginary liberal breath
and tooth-commodity
real estate
seeping the seams to swerve
Uneven syllable-types
incite the general gatekeepers

room it an Apollo roar
exciting delivering
gyros and
cheesecake then
that the window said
"do you think little

cars held jeans would
know for lunch?"
was and hear
grand vacate
we

noisy course across relative
Jefferson sped the
moist sports
air conditioner
giraffe tongue
licks the empire
time splash couch
movie deathfish noisic
cars coiled and
paint thinner than
wool wound diamonds wet
around the diagonal knots

| | | | | | | | | | | | | | | | | | | | | | | | | | |

from THE Philosophy of Andy Warhol
(From A to B and Back Again)
p. 61 - 62

Damian walked over to the window and looked out. "I guess you have to take a lot of risks to be famous in any field," she said, and then, turning around to look at me, she added: "For instance, to be an artist."

She was being so serious, but it was just like a bad movie. I love bad movies. I was starting to remember why I always liked Damian.

I gestured toward the gift-wrapped salami that was sticking out of my Pan Am flight bag and said, "Any time you slice a salami, you take a risk."

"No, but I mean for an artist—"

"An artist!!" I interrupted. "What do you mean, an 'artist'? An artist can slice a salami, too! Why do people think artists are special? It's just another job."

Damian wouldn't let me disillusion her. Some people have deep-rooted long-standing art fantasies. I remembered a freezing winter night a couple of years ago when I was dropping her off at two-thirty in the morning after a very social party and she made me take her to Times Square to find a record store that was open so she could buy Blonde on Blonde and get back in touch with "real people." Some people have deep-rooted long-standing art fantasies and they really stick with them.

"But to become a famous artist you had to do something that was 'different.' And if it was 'different,' then it means you took a risk, because the critics could have said that it was bad instead of good."

"In the first place," I said, "they usually did say it was bad. And in the second place, if you say that artists take 'risks,' it's insulting to the men who landed on D-Day, to stunt men, to baby-sitters, to Evel Knievel, to stepdaughters, to coal miners, and to hitch-hikers, because they're the ones who really know what 'risks' are." She didn't even hear me, she was still thinking about what glamorous "risks" artists take.

"They always say new art is bad for a while, and that's the risk—that's the pain you have to have for fame."

I asked her how she could say "new art." "How do you know if it's new or not? New art's never new when it's done."

"Oh yes it is. It has a new look that your eyes can't adjust to at first."

I waited for the cars to roar around the hairpin curve again below my window. The building was shaking slightly. I wondered what was taking B so long.

"No," I said. "It's not new art. You don't know it's new. You don't know what it is. It doesn't become new until about ten years later, because then it looks new."

"So what's new right now?" she asked. I couldn't think of anything so I said I didn't want to commit myself.

"Is what's new now what happened ten years ago?"

That was pretty smart. I said, "MMmmmmaybe."

"That's what that lesbian was saying at lunch. She said that even the very intelligent French people who are interested in everything cultural don't know the names of famous American modern artists. They're just now learning about Jasper Johns and Rauschenberg. But what I want to know is, when people were saying how bad your movies and art were, did it bother you? Did it hurt to open the newspapers and read how bad your work was?" "No."

"It didn't bother you when a critic said you couldn't paint?"

"I never read the paper," I said. It was lift-off time again.

"That's not true," she yelled, miraculously making herself heard above the noise. "I see you reading the papers all the time." She looked around the room at the piles of news-papers and magazines. "You buy enough of them."

"I look at the pictures, that's all."

"Come off it. I've heard you make comments after reading your reviews."

Well, I never used to read the papers, especially reviews of my own work. But now I read very carefully every review of everything that I produce—that is, everything that has my name on it.